

Beach Boys STOMP

30

APRIL 1982



Adrian Baker & Mike Love



BEACH BOYS STOMP - APR 1982

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(*includes airmail)		

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EDITORIAL

We've had 75 enquiries from the address shown on the back of TEN YEARS OF HARMONY with around 30 of those subscribing.

Thanks again to everybody who contributes to STOMP, with one or two exceptions, your letters have been very kind.

Meeting Mike Love recently has given me, personally, a slightly different perspective of the Beach Boys, which you can read about in the next issue of STOMP. It's a shame Mike's album is not receiving the promotion or airplay it deserves.

Come Go With Me was finally issued in early March and it seems to be getting plenty of airplay, so hopefully it will repeat its American success.

Back issues of STOMP are available at 85p each which includes postage. Issues now available are 3, 22, 23, 25, 26, 27, 28 & 29.

A German Beach Boys meeting will be held on 1st May. Gene who runs the German Fan Magazine is said to have a super video collection. Anyone interested please contact Gene, Postfach 1129, 6081 Blebesheim, West Germany.

...MIKE

I'd be grateful if all overseas subscribers could pay by International Money Order (IMO), in future. For UK subscribers, don't forget to make cheques payable to BEACH BOYS STOMP, and if anyone wants a reply to their letters, please enclose s.a.e., thanks. Also the new renewal subs reminders will now be by letter, and not marked on the envelope. So don't worry, I'll let you know when your subs are due.

...ANN

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RECORD NEWS

With still no news of fresh Beach Boys recordings, at least, since STOMP 29, we've had two UK record releases which were issued in the USA towards the end of last year. Firstly, Mike Love's LP LOOKING BACK WITH LOVE, was issued here on the 12th February no. EPC 85571 on EPIC/BOARDWALK label. The only difference to the USA issue is that the credits, which appear on the inner sleeve of the USA issue, are enclosed on a separate sheet for the UK release. The second release is the UK single of the recent USA hit Come Go With Me/Don't Go Near the Water on CARIBOU no. CRB A 2015 released on the 19th February.

There is still no news of anyone stocking the Australian BEACH BOYS GREATEST HITS or the French BEACH BOYS MEDLEY 12". I will let you know when I find out anything. HMV Shops London Warehouse have in stock the following LPs which can be obtained from any branch of HMV either from stock or to order:

BEACH BOYS/BRIAN WILSON RARITIES (Australian) ST 26463	£6.99
LITTLE DEUCE COUPE SN 16013(*Car Crazy Cutie/Custom Machine*)	£4.49
SURFER GIRL SN 16014 (*Little Deuce Coupe/Our Car Club*)	£3.99
ALL SUMMER LONG SN16016 (*Carl's Big Chance/Our Favourite Recording Session*)	£5.29
CALIFORNIA GIRLS-SUMMER DAYS DN 16017(*Amusement Parks USA/I'm Bugged at My Ol' Man*)	£5.29
DANCE DANCE DANCE-TODAY DN 16019 (*In the Back of My Mind/Bull Session with the Big Daddy*)	£5.29

*Note that all USA re-issues are missing two tracks from the original LPs, which are those asterisked. All the above issues are stereo except the two prefixed DN which are Duophonic.

Also available in the USA though not stocked by HMV at present in the same series: CONCERT SN 16154, FRIENDS SN 16157, LIVE IN LONDON 1969 SN 16134, SURFIN' USA SN 16015, 20/20 SN 16155, PET SOUNDS N 16156, SMILEY SMILE N 16158, WILD HONEY N 16159, SURFIN' SAFARI N 16012. I presume that all these LPs are missing two tracks as well but I don't know which tracks they are. Back to HMV stocks, they also have the following LPs:

SPIRIT OF AMERICA (Double) (USA) SVBB 11384	£6.99
BEACH BOYS 66/69 (Double) (France) 25 150 82293/4	£7.49
CONCERT (re-issue complete all tracks) (France) 25066 85460	£5.99
SURFER GIRL (re-issue complete all tracks) (Holland) 5CO38 85459	£4.99
One other that may be of interest:	
JAN & DEAN - DEADMAN'S CURVE US No. LN 10011 or Holland No. 1A06282800 US-£5.29 Holland-£3.99	

Please bear in mind that prices and stocks change subject to availability and costs. See Other news for a list of all Albums currently available in the UK.

The latest single from Gidea Park featuring Adrian Baker is a new version of Lou Christie's Lightnin' Strikes with Baby Come Back from the Gidea Park LP No. POLO 18.

...TREVOR

REVIEWS**AGD PENS GENERALLY POSITIVE ARTICLE - THOUSANDS TREATED FOR SHOCK:**

In the following I voice a few thoughts regarding the long-time-coming Elliott tome (a flyer for which coincidentally arrived in the mail this morning)...

The conception, execution and publication of 'Surf's Up-The Beach Boys on Record 1961-1981' - or indeed any reference book concerning an ongoing subject - is an act of considerable courage (or lunacy, depending on your viewpoint), for of all the myriad variables, two are guaranteed to be constant. One, by it's very nature, such a book is obsolete even before it reaches the presses; and two, there'll always be some evil creature prepared to sit down and go through the book with a fine tooth comb, cackling with delight as he unearths the odd error or omission.

Didn't I just... well, not down to the cackles, and it's a measure of this book's near perfection that I detected but three further slips to add to those mentioned by Mike in STOMP 29 (and as one of my STOMP compatriots has rightly - if somewhat acidly - noted, two of them would only be picked up by a very few fans indeed. I think that's a compliment....). I'll briefly run through them, not to gloat but simply because it needs to be done; in a volume exhaustive in it's thoroughness it's surprising that no overt mention is made of the fact that the version of Sumahama on the B side of It's A Beautiful Day is some 20 seconds longer than any other commercially released version and fades not in the middle of the verse, but on the backing vocals. Concerning the Wilson Records bootleg, one of us has a rarity as my pic sleeve isn't black and white but blue and red. Finally, and somewhat strangely in a book that explodes so many long-cherished myths in devastatingly final fashion, the much vexed question, "Did Brian sing backing vocals on Eric Carmen's She Did It?" is answered with a heavy 'No'. Which is wrong; Brian did sing on that track and as proof, I quote a 1977 Hit Parader article on Bri: "When I called Carl" Eric Carmen explains, "He told me he would love to sing the part on the song, but it was his anniversary. He told me to call Brian. I did and Brian came down; he sang the part". So there....

Right, having purged those very few daemons - and to slip up so minutely in a book containing literally millions of facts, where so much could have so easily gone wrong is perhaps the finest testimonial of all - I confess myself to be fascinated and utterly besotted with the damned thing! Like a Rubik cube - though infinitely more rewarding - I find myself reaching for it every fifteen minutes or so, to check out such vital facts as which songs on BLUE MOVES were arranged by Bruce or the exact day Battle Hymn of the Republic was recorded. If I had to nominate the most useful (in a practical sense) section, it would be the label variation guide, a topic which has ever had me foxed, followed by the 'songs-they-didn't sing-on' segment. However, such nit-picking is pointless as the whole book is it's own most useful section; as page 444 says, "The book you hold in your hands renders every previous Beach Boys discography obsolete. This is the ultimate reference book on the group's music, both released and unreleased. No brag, just fact." And so it is by God!

For most people, the first section to turn to is that concerning the wealth of unreleased material. It's also the most frustrating, for it rapidly becomes apparent that not only is there at least twice as much in the archives as anybody suspected, but that the chances of hearing the smallest fraction of it is on a par with England's chances of winning this year's World Cup (i.e. so remote as to be effectively nil). The SMILE section is far and away the best, most easily assimilated account of the music of that troubled period to date, and accurately conveys two aspects of the Legend which had previously escaped general notice. One, considerably more of SMILE, in one form or another, has been released than was thought and two, the homogeneous quality of much of the music, allowing it to be interchanged with gay abandon. For example Heroes & Villains uses parts of Do You Like Worms?, Barnyard and Bicycle Rider, the latter theme also cropping up in Worms, and so it goes.... A slightly flippant description might be, "It all sounds like the rest of it". (Think about it for a while and it makes a perverse kind of sense). Equally excellent knot-untangling jobs are conducted on the previously labarynthine topics of the Add Some Music/Sunflower/Landlocked, New Album/Brian Loves You/Adult Child and Merry Xmas 1977/California Feeling/Winds of Change album projects, the attempt to fathom out which has driven more than one fan to dementia.

Two sections impress initially by sheer bulk and later give rise to admiration at the work involved. Why so completely arid a set of statistics as the chart positions of every BB and related release since 1961 is so compelling is a source of wonder to me, not to say disquiet, as this is the section of the book I turn to most frequently. Perhaps it's because (to take a forinstance), we all know SUNFLOWER only reached 151.... but what did it do before and after that? (not a lot, as it happens). And then, of course, MIU peaked at the same position, so let's compare their progress... and in no time, you're riffling back and forth, comparing re-issues and compiling your own lists (aren't you, Mike?).

The bulk of the book is naturally occupied by the whole point of the exercise, a chronological discography of every record that any of the original five had even the most fleeting contact with, from a total group effort - Friends for example - to the Beatles Back in the USSR, to which Mike Love may have written the Moscow Girls bridge! There's

really nothing more to say about this part of the book as, short of printing the actual session sheets followed by the lyrics and musical score, a better job cannot be imagined.

Being one who is normally less than enraptured by sleeve and label photos (especially the latter), I surprised myself by observing there was one omission which should have merited inclusion without a second thought; the Venezuelan WILD SMILE sleeve. (For the benefit of those completely lost by that last remark, I should explain that the Venezuelan issue of WILD HONEY used the SMILEY SMILE artwork, suitably doctored). This however, is a very minor grouse - for once, such photos are justified, not to say essential.

To close, back to the plaudits. If you're a fact freak, this is the book for you; if not, don't worry - you soon will be. The only people who could object to this book are those who have paid vast sums for discs whose previous value is now either reduced or negated. (I did quite well, in fact, only one of my collection biting the dust... still love Icicle Star Tree any way, and if Bri didn't appear on it, he should have!). Whichever way you look at it, this book is essential and if the reader doesn't at the very least triple their Beach Boys knowledge, I'll be exceedingly surprised. If you don't learn anything new at all... well, either I'm being strung a line or your name is Brad Elliott, to whom I tip my hat whilst marvelling at his stamina, patience, perserverance, determination and love of Brian Wilson & The Beach Boys... not to mention his obviously immense powers of persuasion - I recall a time when this book was called 'Good Vibrations - The Beach Boys on Record 1961-1979'...

...AGD

THE BEACH BOYS BALLAD MEDLEY - CAPITOL 2C052 52899Z

I can honestly admit with the passing of the last eight months or so, to musical romances outside the Beach Boys. Firstly, the Walker Brothers and still highly favoured listening to perhaps more importantly the music of Phil Spector and his legendary artists The Ronettes. My listening pastime had shifted from the Beach Boys quite considerably.

The last 12 months have seen a varied selection of BB material, most important of which has been the Beach Boys Medley, due to its chart success stateside. An impressive accomplishment for reasons well known. To the ardent fan the composition can be described as agricultural although the links improve into the record, the added sound effects not really enhancing the presentation.

So upon receiving the French 12" The Beach Boys Medley, I was tended to just toss it into the box as just another collection filler. Titled as a special disco mix was enough to secure its fate, and sure enough the A side is well-out-to-lunch. With cotton wool applied to the ears the disc was turned. The next 94 minutes were of pure listening bliss I had not experienced in Beach Boy listening for a very long time. Every second of sound is a wave of sheer delight. The linking is perfection leading one to believe it was the creation capable of only two guys. This is a fabulous summary of those beautiful ballads Brian created during his apprenticeship. Of the seven songs used, all are penned by the master and, this is possibly the key to the magic, all the leads are Brian's as well.

The order runs Surfer Girl, Girls On the Beach, Ballad of Ol' Betsey, We'll Run Away, Caroline No, The Surfer Moon and In My Room, and leaves one stunned by what else could be conjured up. Those unforgettable melodies, I had almost put to beautiful memories, returned in a fashion I did not previously think possible.

This disc is an absolute must for all Beach Boys fans and is worthy of an 11 star rating, mine is nearly worn out and it only came yesterday.

...ROY

ADVERT...ADVERT...ADVERT...ADVERT.

WANTED: One copy of "Good Time 1978" European bootleg. For Trade: 3 Italian singles: Cottonfields, Little Monde, Heroes & Villains. 1 Spanish EP Help Me Rhonda, 2 French EPs Barbara Ann and I Get Around (Car 05).

FOR AUCTION: French original 1963 EP London/Dot only label RE10.154, very rare Side one: Sugar Shack/My heart is free by Jimmy Gilmer and the Fireballs Side two: Wipe Out/Surfer Joe by the Surfaris. Bid deadline May 20 1982 Write to: Hubert Gerard, Benval en St Agathon 22200 Guingamp France.

CHART-FAX

Looking at the US charts from a different angle, as that given in Issue 29, and giving them points 100 for No.1 position, 99 for No.2 and so on down to 1 point for position 100, we arrive at the following top 15:

1. Surfin USA	1405 + 367 for 1972 reissue	8. Surfer Girl	1069
2. I Get Around	1282	9. Sloop John B	891
3. Rock N' Roll Music	1223	10. California Girls	864
4. Good Vibrations	1155	11. Fun Fun Fun	860
5. Help Me Rhonda	1093	12. Be True To Your School	850
6. Beach Boys Medley	1083	13. Barbara Ann	832
7. Surfin' Safari	1070	14. Come Go With Me	805
		15. Dance Dance Dance	799

A surprise to me is the high placing of Rock 'N Roll Music which collected more points than Good Vibrations. Also final figures for Come Go With Me were highest position reached No. 18 and in that position for 2 weeks, and in the charts for a total of 15 weeks.

Now for the top twenty UK chart singles. As in STOMP 29, first number is position reached, second is for number of weeks in that position and third number of weeks in the charts.

1. Good Vibrations	1-2-13	11. Heroes & Villains	8-1-9
2. Do It Again	1-1-14	12. I Can Hear Music	10-1-13
3. God Only Knows	2-2-14	13. Darlin'	11-1-14
4. Sloop John B	2-1-15	14. Good Vibrations (re-issue)	18-1-7
5. Barbara Ann	3-1-10	15. Dance Dance Dance	24- -6
6. Then I Kissed Her	4-1-11	16. Friends	25- -7
7. Cottonfields	5-2-17	17. California Girls	26- -8
8. Breakaway	6-1-11	18. Help Me Rhonda	27- -10
9. Lady Lynda	6-1-11	19. When I Grow Up	27- -5
10. I Get Around	7-1-13	20. Wild Honey	29- -6

Next issue US albums.

...MIKE

STOMP POLL

Many thanks to everyone who contributed to the poll for the best released tracks from the Beach Boys camp in 1981. One person voted What'd I Say number one. However, I didn't mention that track as I wasn't sure if many people would have it. Another person only voted for four songs., obviously he didn't enjoy the tracks very much from 1981. So here are the most favourite tracks in order of 10 points for first place down to one point for tenth place:

1. San Miguel	172	11. Hold Me	29
2. Heaven	143	11. One Good Reason	29
3. Paradise Found	142	13. Bright Lights	28
4. The Grammy	110	13. Hurry Love	28
5. See Cruise	70	15. What You Gonna Do About Me?	23
6. Teach Me Tonight	69	15. The Right Lane	23
7. Seems So Long Ago	61	17. Calendar Girl	22
8. Runnin' Around The World	57	18. Be My Baby	20
9. On & On & On	35	19. Rockin' The Man In The Boat	12
10 Looking Back With Love	32	20. What'd I Say	10
		21. Over & Over	4

If anybody has any ideas for polls to find out what the readers favourites are, it could be productions, Honeys/American Spring or Dennis Wilson songs, anything BB or related, please send in your suggestions to me.

...MIKE

CALIFORNIA NEWS

Les Chan from Oakland, California reports on recent tours including the February tours in Utah, CA, Arizona and Texas.

Back in 1981, Dec 5th Les talked with Brian for approximately 20 minutes in his hotel room, prior to a Beach Boys concert at Circle Star Theatre, San Carlos, California. You should be able to read about his encounter in the next issue of Add Some Music (see ads section for details). Don Cunningham said he would also print his adventure.

According to Kate at "Brother" the next single may be San Miguel. Their single Come Go With Me did pretty well - reaching no. 18 on Billboard. It didn't do too well in San Francisco though.

At the Dec 5th Circle Star Concert was Mike, Al, Bruce, Brian, Bobby Figero, Mike Meros, Ed Carter and Mike Kowalski on drums. Dennis was sick with food poisoning from the day before. They sounded good.

As a veteran of over 20 concerts since 1973, Les still missed Carl but he said they did sound good. Same show as most of 1981 except Surf City and Come Go With Me. They didn't do Don't Worry Baby, Catch A Wave, Sail On Sailor, Surfin' or Back In the USSR, but they did change the order of songs. Encores with Good Vibrations, Rock & Roll Music and Fun Fun Fun. Brian even sang during the chorus of Fun Fun Fun. Lady Lynda Jardine was in the audience as the Jardines only live 2 hours from the concert site. The early show at 7.30 was a near sell out of 3000 and the 11.00 was about 50% sold out. Smallest crowd that Les has seen the Beach Boys play in front of.

P.S. Contrary to most reports none of the Beach Boys attended Mike Love's recent wedding. According to Mike, (YES - he told Les this), Al was supposed to attend but Cathy called Al's son a slob and Lynda said they weren't going. A true story from Mike's mouth in December 1981.

YOUR THOUGHTS OF 20 YEARS ON...

GIVE "MIKE" A BREAK - AND I DON'T MEAN BY THE NECK

I've been a fan of the Beach Boys since the tender age of twelve after hearing Do It Again. I hadn't realised the guys had made so many all-time classics. Seven years later I still feel the boys are as important to the music world as they have always been.

They still have harmony, albeit not in the group, but it's still there in their records. Listen to Everyone's In Love With You, Matchpoint of Our Love, Goin' On, the end part of Endless Harmony, the last seconds of Surf's Up, Till I Die, the disco flavoured Here Comes the Night; I could go on all night. The point I am trying to make is that all the tracks I have mentioned have come from later albums. That is, the albums that get the most critical attacks from fellow STOMPERS, and people who I know. With the exception of LA (Light Album) and KTSA all albums have not been at their best in production, but they have all shown waves of harmony that the whole World seems to connect with the Beach Boys. The guys can sing, they are still capable of making great records, as Maurice O'Neill said in STOMP 29, "these guys are human like you and I". Which means if you keep working hard at doing something that you know you do well, it doesn't help when you are not getting the support and love from friends and fans, who seem only happy at watching you struggle.

The boys must know we are all waiting for them to do something very clever again, and watching how they do it. They know that what ever vinyl they put out the critics will compare it with Good Vibrations. It's understandable that Brian got so paranoid about the release of Heroes & Villains, and why he seems so scared to do much in the group these days. So instead of saying what's wrong with albums, and saying how they should have drawn their pensions two weeks after Do It Again, let's give them the support they need. Instead of moaning about cover versions let's give them the confidence to do their own stuff. In this

day and age it seems hard for two people to stay together for ten years, so think how hard it is for five people to still be together in twenty years. They deserve more success, so let's help, it will also help if we gave STOMP more support, if it wasn't for this magazine where would we find out about Brian, Carl, Dennis, Al and Mike.

...PHIL COOPER (DJ CALIFORNIA SOUNDS)

BRIAN WILSON - MY HERO

Okay, that's enough. I've spent countless hours defending my group to my Philistine friends, but to receive my eagerly awaited copy of STOMP full of equally critical comments is just too much.

There is sadness behind every story, and the 'California Saga' is no exception I'm sure, and that all BB fans are sympathetic to the 'Brian Wilson Tragedy'. The point is, however, that we can't change anything. Brian's family and life are his and their business. He owes us nothing and we owe him our respect and gratitude. Let's forget psycho-analysis and remember what matters - his music.

Brian Wilson is my hero. He became that in my thirteenth year and still is seven years on. In that year, I heard Little Girl I Once Knew. A man 5000 miles away had written a song about my teenage crush, eight years before I had it. He didn't stop there. He carried on putting my emotions into vinyl. It didn't matter that you can't surf in Newcastle, I didn't care that I was too young to drive a 'Woody'. The thrill I felt when I heard I Get Around for the first time will stay with me forever. The Warmth of the Sun made my heart rise and my worries evaporate. I couldn't, and can't explain to others how a song called Don't Worry Baby turned me upside down. You don't see many T-Birds in Tyneside but the pleasure, happiness and sheer joy of Fun Fun Fun lost none of its edge on its transatlantic journey to my record player.

When I got older, and reached a more sobre phase, he still managed to do it, I heard a DJ mention an album called PET SOUNDS, I bought it, put it on and listened. Could the man who 'went through all kind of changes' really be in another continent. Surely, Wouldn't It Be Nice was a poem I wrote about a girl I knew. Even today, nothing heals my life-ravaged ego like You Still Believe In Me.

Later on, when Brian's troubles meant the number of thrills per album, I still got mine from SURF'S UP and SUNFLOWER and the others. Even now, I still get my kicks from Matchpoint of Our Love, I'll Bet He's Nice and Goin' On.

I'm sorry if this article seems self-indulgent, but if Brian's music makes me such then it's a vice I'll keep.

Finally, to return to my original point, nobody asked De Vinci if he got on with his father. Nobody asked Shakespeare about family pressures. So, to AGD and anybody else, leave him alone. I don't need my hero dissected, and Brian is my hero.

...BRIAN SMITH

IN PRAISE OF THE BEACH BOYS.... FOR A CHANGE

Every issue of STOMP prompts me to write an article on what I've read. Unfortunately, of late, I only have enough spare time to read STOMP and listen to the BB's. However, the last two issues were just too much, and I made time to pen this article and send it off. It concerns the sickening 'saga' about the 20 years/splitting up bit. Ann, who must be a great 'gal' having read her article a few issues ago about Bruce (He's not so bad you know), asked for articles complimenting the group. So, here's one.

First off, I found the last two issues of STOMP so depressing that I wondered what in Gods name was STOMP. An anti-BB mag? Over here in Eire, I'm tired of listening to anti-BB talk. STOMP was my only refuge for the truth on BB music. I'm now seriously beginning to wonder. To Phil Carter and Danny Bossard, I say well done. I found I could identify with everything

they wrote. Danny was right when he said the 60's music is the only music for the concerts. How else will the group win over new fans? My intro. to the group was through the 20 Golden Greats album, then gradually into their other albums. I felt that Phil's letter was superb and expressed my feelings precisely. The magazine is too pessimistic, and the groups music of the 70's is great. Personally, I love Let Us Go On This Way, Good Timin, Long Promised Road, Full Sail, Lady Lynda and all of SUNFLOWER....everything from the 70's (bar a few tracks from HOLLAND and CARL AND THE PASSIONS). In fact one play of any of those songs wipes away all the crap (Neil Goddard and everyone else writing pessimistic articles) that I have read lately. Basically, they are all saying the same thing anyway, so now that you've said it.... please keep quiet. By the way, just to echo another of Phil's comments, what has Mike Love done to deserve all the hostility he's received of late?

To return to the point, why don't all you confused, depressed, supposed BB fans either stick your heads somewhere, anywhere, or stop subscribing to STOMP. I sincerely hope that Phil, Danny and all other true fans write in loads of optimistic, i.e. truthful, articles about the group and show those one or two 'non-entities' that the greatest group in the World and the greatest fans in the World are still around and will remain so until, as Dennis said, we are all going around in wheel chairs, and longer. The music of the BBs will never die, since it is woven into the tapestry of society in America and all over the World. There's a new album on the way. Come Go With Me has broke the US Top 20. The 20th Anniversary TV Special was shown on US TV over the Christmas period, and watching the guys on stage at Knebworth would make anyone optimistic. We've just seen medleys of their music go down a bomb everywhere. Carl is back. Mike's recorded a superb solo album. Another brilliant book has just been published about the group. Are those the signs of a group about to split? No way, No way. Nowadays new groups look on a Top 20 hit in the US as enough to keep them stars for years. The Beach Boys can keep getting into the Top 20 after 21 years. Even if the group stopped recording, they've left us with enough music to keep us all very happy for a long time to come. Ask any Beatle fan. But the point is, they're not stopping. Personally, I've never had more reasons to feel optimistic about the group since I started following the group. Believe me, judging by the amount of exposure they are getting over here on TV and Radio at the moment, things couldn't be better. Anyway, 1981 was also the first time in years that Beach Boys music was on Top of the Pops (thanks Adrian). So as 'Winds of Change' goes... "...But there's something special 'bout this quiet dawn (The dawn of '82)...They seem to sing a song, to everyone,Their dawning on and on and...." ROLL ON 1982 (The Summer of course).

Before signing off, I'd like to say well done to a few people. Firstly, Carole Porter, her poem 'Brian' in STOMP 22 was great. Also Julian Gold, who in issue 25 stated, and rightfully so, that Brian had produced some great songs in the 70's. He also stated that its some fans who are having musical problems, not Brian. Another article worth mentioning was one by Penny Moss in issue 25. Brian Parkers in-depth analysis in issue 26 of instruments used by the BB's was really outstanding. AGD's 'The Writer and the Country Girl' was really nice as well. Anyway, as I said, roll on the rest of '82. Long live the BB's.

...ALAN CHAMBERS

QUESTIONS & ANSWERS

From Alan Marshall:

- Q: Is it worth me forking out £8.50 for a Japanese import copy of TODAY or are Capitol Records about to re-issue it on their 'green light' series?
- A: There are no plans to issue anymore Beach Boys albums on the 'green light' series at the moment, because the first batch did not sell very well. But maybe one day. If you decide to buy the Japanese import you would be getting a first class pressing of one of The Beach Boys best albums or if you just want the songs not necessarily in the original sleeve you could try the second hand shops for the MFP re-issue called DO YOU WANNA DANCE? No. MFP 5235, which you should be able to find for a couple of pounds.
- Q: Did Brian play on many of the records, or did he leave it to Bruce Johnston and/or session men?
- A: Brian did play on most of the records, more than any other Beach Boys certainly up until SUNFLOWER. Many BBs tracks were cut by Brian and session men while the rest of the Boys were touring. The seventies albums featured all the Beach Boys plus session men.

HF 301

GETTIN' HUNGRY



Beach Boys Brian Wilson & Mike Love



- Q: What were the reasons for ADULT CHILD and the second XMAS ALBUM not being released?
- A: Warner's apparently rejected both albums, because they did not consider them up to standard. People who have heard them say some of the tracks sound unfinished, but that there are some great songs among them. For those who don't know the line up see page 14. Both Hey Little Tomboy and Shortening Bread, which should have been on ADULT CHILD, are different versions to those released.
- Q: What tracks were on the Xmas 77 maxi-single?
- A: Side A: Little St. Nick (album version without bells). Side B: Little St. Nick (instrumental version from Stack O' Tracks), Santa Claus is Comin' to Town.
- Q: The 1964 CONCERT ALBUM sounds like it was taken from a few concerts, is this true? and I Get Around sounds like the actual record with clapping added on top?
- A: The Beach Boys CONCERT Album was recorded at two separate concerts in Sacramento, CA. The album was apparently sweetened by the group back in LA. Maybe I Get Around was touched up as well.
- Q: Any chance of old back issues of STOMP being re-printed?
- A: Stocks of back issues are very low now and unless the subscription rate was doubled, and there was sufficient demand, I doubt it very much. So original copies of STOMP might become collectors items one day.

From Rob Wardle:

- Q: Who are the artists on the following tracks and from what year are they?
- A: The Revolution/Number One - Rachel & the Revolvers - 1962
She Rides With Me - Paul Peterson - 1964
Fallin In Love - American Spring - 1973
Why Do Fools Fall in Love - California Music - 1975
Yes Sir That's My Baby - Hale & the Hushabys - 1964
The first five were produced by Brian, the latter featured Brian on backing vocals.
- Q: Who makes the naughty sound effects at the end of All I Want to Do from 20/20?
- A: I would guess the sounds were made by the lady Dennis happened to be with at the time.
- Q: When will Brad Elliotts book be available in England?
- A: It is unlikely to be issued in the UK, but we will keep you informed if any shops in the UK stock it.
- Q: Are there any video films of the Beach Boys available?
- A: There are three videos currently available for retail sale in this country:
1. MUSIC PROGRAMME No. 17 - Dick Clark Shows from America featuring four tracks recorded on NEW YEARS EVE 1975: Good Vibes, Darlin', Surfer Girl and Wishing You Were Here: INTERVISION, about 60 mins, around £29.
 2. & 3. Mountain Video - MUSIC UNLIMITED. Each video last approximately 30 mins, with various artists on each, but one has You Need A Mess of Help (filmed on top of Brighton Pavilion) and Don't Go Near the Water on the other (no details). Both are around £20.
- Q: When was Add Some Music/Susie Cincinnati (Rep.0894) released in Britain?
- A: It wasn't issued in the UK.
- Q: Are the above record and Hawaii/Farmer's Daughter (Cap. K22933 - German release) rare discs?
- A: There seems to be plenty of copies of Add Some Music around, so its only worth about £1.50. Hawaii in a picture sleeve is worth £4-£5.

From Toby Richards:

- Q: I recently visited Virgin Records Megastone and thumbed through the Jan & Dean section and came across an album which I think was called DEADMAN'S CURVE - it showed Jan & Dean on stage with Jan sporting a shaggy perm and I was wondering whether this was in fact a live album or not?
- A: The album isn't live, it is a compilation issued in 1979 featuring re-mixed versions of their hits.
- Q: Could you tell me if the following Jan & Dean LPs are available as Japanese imports or whatever? COMMAND PERFORMANCE - LIVE IN PERSON, JAN & DEAN MEET BATMAN, SAVE FOR A RAINY DAY and POPSCICLE - and could you also give the track listings.
- A: Many Jan & Dean albums have been reissued in Japan but I haven't seen the four you mention. I do have the track listings:

COMMAND PERFORMANCE - LIVE IN PERSON: Side one; Surf City, Little Honda, Deadman's Curve, I Get Around, All I have to Do is Dream, Theme from the TAMI Show (from all over the World) Side Two; Rock and Roll Music, The Little ol' Lady from Pasadena, Do Wah Diddy Diddy, I Should Have Known Better, Sidewalk Surfin', Louie Louie
JAN & DEAN MEET BATMAN: Side one; Batman, The Origin of Captain Jan & Dean the Boy Blunder, Robin the Boy Wonder, A VI-TA-MIN a Day, Mr. Freeze, The Doctors Dilemma, A Stench in Time Side Two; Batman Theme, A Hank of Hair and a Banana Peel, The Firemans Flaming Flourish, The Joker is Wild, Tiger, Tiger, Burning, Flight of the Batmobile, A Hot Time in the Old Town Tonight.
POPSICLE: Side One; Popsicle, The Restless Surfer, She's My Summer Girl, Down at Malibu Beach, Summer Means Fun, Tennessee, Side Two; Norwegian Wood, A Surfer's Dream, Surf Route 101, Surfin' Wild, Waimea Bay, One-piece topless bathing suite.
Popsicle was a hastily gathered compilation issue to cash in on the surprise success of Popsicle as a single in the US in 1966 after Jan Berry's accident.

SAVE FOR A RAINY DAY has never been officially released. Some copies were issued locally on the Jan & Dean label in mono. The stereo mix which was due to come out on CBS was much better and contained an extra track called Lullaby in the Rain also known as California Lullaby. A few promotional copies were pressed in the US and the UK.

SAVE FOR A RAINY DAY: Side one; Yellow Balloon, Here Comes the Rain, Lullaby in the Rain, Pocketful of Rainbows, When Sunny Gets Blue, Like a Summer Rain. Side Two; Raindrops, Rain on the Roof, Cryin' in the Rain, Taste of Rain, Save for a Rainy day theme.

Q: Who sings the duet with Jan on It's as Easy as 1,2,3?

A: Jan's girlfriend at the time, Jill Gibson.

Q: Who are the girl backing singers on Bruce Johnston's Surfing 'Round the World?

A: The Rock Marketplace magazine states that The Honeys sing backup vocals but no other publication mentions it so maybe there is some doubt but it sounds like it could be them.

Q: Is Bruce Johnston's PAJAMA PARTY LP available on import or likely to be in the future?

A: Not available at the moment but Japan seems like the best bet for a reissue.

Q: Are the Flame and Ricci Martin albums still available?

A: No, but they can be found in specialist shops from time to time.

NOTE: To add to the Ricky Fataar discography in the last issue Ricky is on the Rob Noakes LP RESTLESS (Ring O Records 2339 201) produced by Terry Melcher. Thanks to Peter Whitfield for that.

From Dave Hargreaves:

- Q: In April 1978, a certain somebody in West LA treated me to a session of what were then unreleased Brian Wilson tracks. One of those was Come Go With Me, with Brian doing lead vocal, sounding really gruff and earthy and much better than from MIU or the current single. Is there any official recognition, either by the group, record companies (past or present), or by management that these BW tracks exist. If so what is the reason for not putting them out, for example, like Caroline No, under his name alone?
- A: Come Go With Me, with Brian on lead is not listed in the unreleased section of Brad Elliotts book, so it is a new one to me. We only know what tracks exist by what we read and some say there are good Brian songs in the can. I would think the reason they don't come out under Brian's name is either they are not finished and the record company don't think they are good enough, or Brian doesn't want them to. A Brian Wilson solo album could have a track line-up like: Side one; California Feeling, I'm a Man, Sherry She Needs Me, Stevie, Games Two Can Play, You've Lost that Lovin' Feeling, Side two; My Solution, Marilyn Rovell, Ruby Baby, Winter Symphony, It's Over Now, Still I Dream Of It.

FOR COLLECTORS ONLY

Firstly, I shall clear up an error in STOMP 29. Gettin' Hungry/Star Baby by Celebration was a US issue not German, and it seems Runnin' Around the World has not been issued yet as a single anywhere. Be My Baby/Teach Me Tonight on Bellaphon 100-07 183 has been issued in Germany (thanks to Christian Bremer for that info.).

The answer to the poser in STOMP 29 was Then I Kissed Here, Cottonfields, and Lady Lynda. This issues question is what were the first and last Beach Boys tracks issued to feature a

Brian Wilson solo lead vocal. (not counting TEN YEARS OF HARMONY). A prize this time of CBS Biographys of The Beach Boys, Carl Wilson and Dennis Wilson (with photo), and first correct answer drawn out of a hat wins, which gives our foreign readers a chance.

In 1979 The Beach Boys cut Skatetown USA for a film of the same title, the song was rejected. Mike Love recorded the song again in 1981 changing it to California Beach. Mike this time cut it with the Endless Summer Beach Band.

Original track line up for the WILD HONEY LP is shown in the Un-issued album line-ups following. The album was scheduled to be released on Brother Records label no. ST. 9003. Also cut during the WILD HONEY sessions was a version of The Beatles With A Little Help From My Friends with Bruce on lead vocal.

UN-ISSUED ALBUM LINE UPS

WILD HONEY: Side one; Wild Honey, Here Comes the Night, Let the Wind Blow, I was Made to Love Her, The Letter, Darlin', Side two; A Thing or Two, Aren't You Glad, Cool Cool Water, Game of Love, Lonely Days, Honey Get Home.

SUNFLOWER: Slip On Through, Walkin', Forever, Games Two Can Play, Add Some Music to Your Day, When Girls Get Together, Our Sweet Love, Tears In the Morning, Back Home, Fallin' In Love, I Just Got My Pay, Carnival, Susie Cincinnati, Good Time.

ADD SOME MUSIC: Side one; Susie Cincinnati, Good Time, Our Sweet Love, Tears in the Morning, When Girls Get Together, Slip on Through, Side two; Add Some Music to Your Day, Take a Load Off Your Feet, This Whole World, I Just Got My Pay, At My Window, Fallin' In Love.

LANDLOCKED: Loop De Loop, Susie Cincinnati, San Miguel, H.E.L.P. is on the Way, Take a Load Off Your Feet, Carnival, I Just Got My Pay, Good Time, Big Sur, Fallin' In Love, When Girls Get Together, Lookin' at Tomorrow.

NEW ALBUM: Marilyn Rovell, My Diane, Hey Little Tomboy, Ruby Baby, You've Lost That Lovin' Feelin', Sherry She Needs Me, Come Go With Me, Mony Mony, On Broadway, Sea Cruise.

ADULT CHILD: Side one; Life is For the Living, Hey Little Tomboy, Deep Purple, H.E.L.P. is on the Way, It's Over Now, Everybody Wants to Live, Side two; Shortenin' Bread, Lines, One Broadway, Games Two Can Play, It's Trying to Say, Still I Dream of It.

MERRY CHRISTMAS: Side one; Christmas Time is Here Again, Child of Winter, Winter Symphony, Michael Row the Boat Ashore, Seasons in the Sun, Side two; Holy Evening, Christmas Day, Go and Get That Girl, Santa's Got an Airplane, I Saw Mommy Kissing Santa Claus.

CALIFORNIA FEELING: Side one; Matchpoint of Our Love, Pitter Patter, Sweet Sunday Kinda Love, Belles of Paris, Winds of Change, My Diane, Side two; She's Got Rhythm, Our Team, Hey Little Tomboy, Kona Coast, Wontcha Come Out Tonight, Hows about a Little Bit of Your Sweet Lovin'.

FIRST LOVE - MIKE LOVE: Side one; First Love, Too Cruel, You're Looking Better, Little Darlin', I Don't Wanna Know, Side two; Brian's Back, Viggie, The Right Kind of Love, Sumahama, Day-break.

COUNTRY LOVE - MIKE LOVE: Side one; Today I Started Loving You Again, Dallas, Beth on the Mesa, Brand New Start, Baby I'm a Changed Man, Side two; Rock n' Roll Country Bride, Everything I Touch Turns into Tears, Wrinkles, My Side of the Bed, Everyone's in Love With You, Some Sweet Day.

DISCO CELEBRATION - CELEBRATION: Side one; Disco Symphony, You can Count on Love, Side two; California Girls, Party Girl, First Love.

TEN YEARS OF HARMONY (single album): Side one: The Trader, Deirdre, Long Promised Road, The Night Was So Young, Sail On Sailor, Come Go With Me, Side two; Marcella, Surf's Up, Cool Cool Water, Don't Go Near the Water, Talk to Me, 'Til I Die. Compiled by James William Guercio.

...MIKE

KEITH ALTHAM INTERVIEW

It's often amazing how long it can take to line some things up; in this case, I set out last September to track down Keith Altham, finally cornering him on St. Valentine's Day. Once, I would have fought like mad to tie something like this up inside 24 hours, but the best things need time to mature, and here was case in point.

Keith who? you're asking yourselves. Well, if you're lucky (or daft) enough to possess vast heaps of BB clippings, two names keep cropping up; Richard Williams, who filed many fine articles with Melody Maker during the early/middle 70s, and Keith Altham, who did much the same in the 60s for the NME. At the end of the decade, Keith became the Beach Boys' UK press officer; he doesn't claim to be an early 60s fan, but PET SOUNDS really caught him, and that, of course, means 1966 and the peak for the Beach Boys here in England.

RG: Before PET SOUNDS, there must have been Beach Boys records released over here that appealed to you... something that attracted you to their sound.

KA: Well, funnily enough, one of the earliest recollections that I've got of the Beach Boys was from Mick Jagger. I was on tour with them in the South of France, and he had got an early connection with the group. I shared a room with him, and when he used to get up in the morning, the first thing he'd put on the turntable would be California Girls or Please Let Me Wonder. He used to say, "This is WAKE UP MUSIC, this is SUNSHINE MUSIC, Keith, you'll like this and if you don't like it, tough luck, coz it's my room!" That was one of the earliest recollections that I had, apart from the fact that when I was on teenage magazines, much earlier than that, I'd been subjected to Surfin' Safari, Surfin' USA and the like, but they passed me by a bit; ...I liked the overall kind of sound but I couldn't honestly say that I could relate to the lyrical content and as a result, I didn't pay much attention to those records until much later. The PET SOUNDS situation, which was the initial thing I was involved with at the NME, happened because I think I was just about the first person to hear a copy of the album in England, because Andrew Oldham (the Stone's manager) brought over a very early one and, as I previously mentioned, there was a kind of early connection, the Stones being a big emergent group and having been to America a couple of times. He brought back a copy, played it to me at Immediate Records and said, "Listen to this - isn't it amazing?" I said, "Yes, it is". He said, "Look, do yourself a favour, Bruce is over here at the moment - go and do an interview with him, because this album is gonna be absolutely huge." I was pretty much half-way convinced anyway, so I went to see Bruce, and he actually gave me a copy, before anybody had actually got to review it, and I did an interview with him for the NME. That was the early-early involvement.

RG: At that time, how did the BB feature in your favourite listening or your favourite artists rating?

KA: Fairly high; at that time they were the big happening group - that was a peak period for them. I really did like the music, and the group. I can't pretend that I saw much significance in it, although I was aware of the fact that somebody clever was behind what had been written, what had been done in terms of the sound. I think the thing is, you only really see the art in pop music looking back on it some ten years later; when it actually happens at the time, all you're aware of is the fact there's something quite exciting and 'groovy' going on, and you become a part of it, get taken along with it. But nobody could ever have convinced me that there was much art in Chuck Berry or Eddie Cochran, or the Beach Boys or anything else. It's only when you look back that you see the social significance; you can't see it at the time.

RG: So how do you look back now at, say PET SOUNDS?

KA: You see it as a classic album, of course, as one of the classic albums. When you play it now and you realise we're some 16 years on, it still compares with anything that comes out today which is considered to be brilliantly innovative. I defy people to musically fault it, because it is such a superb job and there was obviously somebody behind it who was tinged with genius... and we know who that person is.

RG: Going back to '66 and remembering how the Beatles had stormed the US in 1964, how do you remember the reaction when the Beach Boys were voted World No.1 group above the Beatles?

KA: It was the same way that the public reacts to anything that's new, a group starting to have top ten singles, and No.1 hits. There was, for want of a better cliché, Beach Boy mania at the time. Everybody wanted to see and meet the Beach Boys - it was very much fan fervor and adulation. There's one thing that stuck in my mind, which you might be interested in: I remember Mike Love telling me that the band went away on tour, a World tour, and when they came back PET SOUNDS was done, and virtually everything on it was Brian Wilson - he'd sung all the voices, played all the instruments... he virtually was the Beach Boys on that album. I think maybe some things were added by the rest of the group, but it caused a bit of bad feeling at the time, I know.

RG: Mike has been known to play down PET SOUNDS.

KA: I think there was a certain amount of jaundice - understandably at the time, from a group who'd been flogging their backsides around the World, keeping the Beach Boys name alive as far as they were concerned, doing without their mainstay... and to come back and find that they were being virtually given an ultimatum - "Here is the new Beach Boys album", and they weren't even on it! You'd have to go into it in more depth, but I think that that album is virtually all Brian Wilson. Maybe they did some overdubs, but they were not happy, the rest of the group. Later, they obviously reconciled themselves to the fact that here was an absolutely amazing album, and of course, they could perform the songs and make them sound almost as good on stage, which was quite remarkable, really. So you couldn't actually fault it and say it didn't sound too much like the album.

RG: In one of your articles - November 1966 - you recall being played "Child is Father to the Man", which came out as the coda of "Surf's Up". That leads into the "Smile" era; what was the reaction in 1966 when the eyes of the rock world were on Brian, and how the group were relaying what Brian was doing, that is, what was supposed to be SMILE?

KA: I only vaguely remember being played that music, and Bruce played me something Brian was doing at that time, but it was all very fragmented. Obviously Brian was going through some pretty bad changes in LA and I didn't know what the situation was. It was much later that I found out some of the terrible problems that he was going through, and it all seemed very disjointed. There seemed to me, at that time, to be about three different camps within the Beach Boys; there was the Brian Wilson school of music, there was the Mike Love touring school of music, and on the outskirts of that were the other individual Beach Boys who were trying to do little things of their own, including Bruce, who was sort of auxiliary member... so I was never actually able to reconcile - you didn't do it because you didn't know what the circumstances were but it all seemed very disjointed and the reasons for it are now well known by everybody.

RG: What do you remember of Good Vibrations and after?

KA: It was all going a bit funny. I'm sure SMILEY SMILE was an anti-climax when it eventually came out, although there was obviously some quite brilliant stuff on it... I'll tell you who played the first copy of SMILEY SMILE - the Small Faces got it from somewhere! I think again, it was the Old Boys network of the Stones, Small Faces, Oldham*. They played me some stuff before it came out and said, "This is Brian's new stuff - have a listen to this man!" I was remarkably unimpressed with it when I first heard it.

RG: That's a fair comment, considering we were expecting SMILE, but in a couple of your articles, you mentioned Vegetables being a 45, which never happened. How did you feel when you first heard the song?

KA: I can remember hearing it... the next thing I heard was a very early version of Heroes & Villains, and that did impress me. I thought that Heroes came out of that same period of genius which was the hallmark of that Brian Wilson period, but I got so many versions of that played to me. There was one Bruce played to me, which was very different to a version Mike later played me in America. There was this kind of problem around the Beach Boys at that time, when they seemed to be desperately trying to pick up the fragments that Brian was dropping and piece them together like a jigsaw, pushing them into some kind of form, because they didn't really have enough material from Brian - I don't think for an entire album, and they were taking bits left over from here and there, putting them together, and then trying to keep back certain tracks as little diamonds to be released later, and filling in with a number done here by somebody else.

That was again one of the problems that they had which was all related to Brian's troubles. Heroes & Villains I still think is a classic Beach Boys song. For me, it might even be the classic song, actually.

RG: After the NME articles, when did you become the band's PRO?

KA: I was looking after various groups at the time, like the Who, ELP, but I got a call from Bruce saying "Do you want to do our PR in England", and I agreed, not really realising what I'd taken on, because that was the first time I'd ever tried to do a group full time at some 5000 miles distance.

RG: You went with them for the whole tour?

KA: I was with them in Europe. I looked after them for an 18 month period, and the problem was getting information fed out from their office in LA so you had something to write about. They had no concept, of publicity, a problem quite common with American acts.

RG: Any special memories about dealing with 20/20 or SUNFLOWER?

KA: Add Some Music to Your Day was a lovely song, and had that great Beach Boys feel about it... they were a pleasure to be connected with at that time.

(We then spoke generally about Keith's various writings - which include the famous Rave article in which Dennis first mentioned Charlie Manson - Keith Moon's love of the BB and so on, before closing with a final recollection of Mike Love.)

KA: It's really just an illustration that there's one side of Mike Love that's remarkably placid, agreeable and quiet, and one that's also incredibly aggressive, assertive. When we were on this European tour, and were in Germany, we had a brass section travelling with us. As far as I was concerned, Mike had always been peace & love, Mr. Nice Guy... and I'm not saying that he was wrong in this situation, but it did demonstrate the other side of his personality that he kept fairly subdued. Something happened that night on-stage, where brass section weren't up to it, and I was back stage when he came off, went into the room and I can't remember the exact words used, but it was like World War III next door! I'd never seen or heard anybody explode in quite that way, and he absolutely shrivelled those musicians. He said, "That's it, it's finished; you're not coming on any more dates on the tour! You're just an embarrassment - I want you on the next plane back! Get out of our lives, you're ruining the Beach Boys..." Steam was coming out of his ears! I just kept very, very quiet and moved to a slightly more secluded place, and kept away. In the end, it all calmed down, they sorted it out and I think, to be fair to the guy, the brass section weren't good that night, they were a bit sloppy. Mike obviously registered it very swiftly, and he was in there and the fur was flying! That's Mike Love... not always love; Love by name but not always by nature!

(* The Stones/Oldham/Small Faces connection was that the Stones manager, Oldham, owned the Immediate label which the Small Faces were on, and which also published the Beach Boys songs - Mike Grant).

...Interview by Roy Gudge, Edited by Mike Grant, Produced by AGD.

LETTERS

STOMP,

It has been too long since I had seen a copy of your publication when I received No. 29 yesterday. In the last hour I have skimmed, then carefully devoured the whole of it, and I am truly inspired by its content, both in terms of substance also of style. You have matured beyond my expectation.

I wanted to express my feelings about our favourite subject, and to touch base with you on same. I've been exclusively a listener in the past 2 years, and I'm equally interested in the music now as then. I have no idea what the group is up to now and I honestly do not care. The group and I do not share the same interests, it would seem. They are trading their presence to the masses for their money - nothing immoral in that, but the more developed fan such as ourselves cannot avoid a negative emotion when viewing and hearing

more recent live and recorded output. My interest is in the truly inspired and carefully produced material that originally attracted me to the group. Brian's creativity is now and often in question... but through patience and the realisation that sooner or later the devout listener will hear most everything desired, I have managed to find a happy medium. Somewhere between passion and a numbing bliss I listen to released and unreleased music, with Brian's genius (or special ability) holding all the notes together. What I know of him is uncertain except that which he has created musically, and my ears tell me that I'm a sucker for it all! My weakness... and yet now there seems to be no price that I have to pay for it. I invest only my time and my return is continued joy, a musical education, and perhaps even self awareness. An unsolicited gift from the son of a midwestern depression-period American and finally a Californian. (Did you know that literally translated Cali/forni/a means "land of hot women" or "island of hot women"?).

I was born and raised four miles from where Murry Wilson worked at the time of Brian's birth.

I want to extend a greeting to everyone overseas - without getting any more ridiculously pseudopoetic than I already have.... It is a common interest which holds us together as humans on this planet, Brian's music. I feel that national boundaries aside, listening collectively we have grown more aware of emotions and common desires within and outside ourselves.... and it is forever proven that we can live together and enjoy life, even with the frustrations and politics of the music industry. This music is art to us, brings us happiness that we can share, and lends to us the ability to appreciate each others' wishes and tastes.

It has been a pleasure knowing many of you and I fully expect our interests to remain a productive force in our lives, and I look forward to sharing it all with you in the future...

...DEREK BILL, (San Beunaventura, California)

Many long time Beach Boys STOMP readers will remember Derek's great Beach Boys lists from the late seventies. So its good to hear from Derek again. ...MIKE

STOMP,

Fortunately my work has allowed me the opportunity to spend each of the past four summers in the States. Last August I watched the Beach Boys twice in Concert, the first time since seeing them last July 4th 1980. Was it that embarrassing this year? It sure looked good on American TV.

Anyhow, on August 24th they came to Tanglewood, Massachusetts... traditionally the home of Seiji Ozawa and the Boston Symphony Orchestra, for Tanglewood's first popular concert of the summer. Past performers at Tanglewood have included the Kinks, Wings, Joan Armatrading and Barry Manilow. Well by 8 o'clock the stage was set with nearly 13,000 young people eagerly waiting for the Beach Boys. AND, believe it or not AGD, they were waiting for an intensive lesson in surfing, hot-rodding and school spirit. O.K. it might seem a little silly that they were dressed in shorts, T-shirts, baseball caps and cowboy hats. After all, it is now 20 years since the Beach Boys were in their teens, then the fun-loving, girl-chasing, school-boy/athletic image they projected was totally credible. There again, surely with their present image the group continues to present its version of the American teenage dream.... an endless summer of fast cars, beautiful girls, beach parties and above all else, a strong belief in good clean fun. Whatever the issue, the crowd couldn't care because they just loved it.

Surfin' came first as they spun through the hit songs Surfin', Surfin' Safari, Surfin' USA, and Surfer Girl. Then the automotive classics, 409, Little Deuce Coupe and I Get Around, which I remind AGD helped to make cruising the Main Street an all American thing to do. Finally, there was a short course in school spirit, administered by none other than CARL WILSON, waving a green and yellow pom-pom while singing Be True To Your School, with far more conviction that he should be expected to muster.

Incidentally, there were also several newer songs, but O.K. what if most of the concert, as was the case, was devoted to golden oldies. Does it really matter? I strongly believe that the Beach Boys have not taken a stand against the flow of time but in defence of traditional values. Moreover, it is perhaps fair to suggest that their music making today is perhaps even better than their high standard back in the late sixties. This because it

is doubtful whether the Beach Boys sounded as lush in concert during their commercial hey-day as last August when 10 men (including Adrian Baker) came on stage. Don't get me wrong, I'm not trying to suggest that they gave a flawless performance.... Does anyone? Brian, undoubted genius behind the groups long success, sounded hoarse occasionally and his voice cracked once dramatically during an encore rendition of Good Vibrations. Also, the length of their performance left the audience demanding more music. Their show lasted for just an hour and a half, which included several encores and frequent long standing ovations.

Whatever the so-called problems and faults of the group are, they did not affect their performance, neither did that reflect on the obvious enjoyment of 13,000 people present. In fact, never before have I seen or heard such excitement generated by a group/artist on stage. Everybody left with the deep feeling that the Beach Boys certainly did know how to celebrate in style and entertain their audience at the same time.

But whatever happens in the future, this year or next, whether Brian Wilson and the Beach Boys create new music or choose never again to share their sound with anyone I feel that it should always be remembered with affection (of the love kind), what they have already left us with. A sound that has helped to make millions of people throughout the World happy. May Brian Wilson and all the Beach Boys live on and continue to make music in their own way. ...Surf isn't up yet...

...PAUL SAUNDERS

ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS (£1 per ad, maximum 50 words)

WANTED: Beach Boys Song Book by Hollyridge Strings, PET SOUNDS Magazine Issue 3, Duophonic copies (originals) of SHUT DOWN VOL.2, LITTLE DEUCE COUPE, TODAY and PET SOUNDS. Please state price, also wants of any interesting items. Graham Hicks, 12 Harmony Road, Roche, St. Austell, Cornwall, PL26 8ES.

21 YEAR OLD BB FAN: wants to write to female BB fan aged 16-20. My interests include playing the guitar and piano, songwriting, music in general and anything zany or ridiculous: Sense of humour a must. Write to Toby Richards, 37 Manor Road, Teddington, Middlesex, TW11 8AA.

FOR SALE: The Castells "I Do" WB 5421. Co-written, arranged, produced and partly sung by Brian Wilson. Excellent condition. Offers to Graham R. Ritchie, 1 Wesley Hill, Selly Oak, Birmingham, B29 4AA.

CALIFORNIA MUSIC is a mag for BB, Jan & Dean and Surf Music Fans. Send 3 reply coupons (from PO) to Stephen McFarland, 2 Kentwell Ave., Concord 2137, New South Wales, Australia.

BEACH BOYS FREAKS UNITED is the official US fan club. For one years subscription of 4 issues send £3 to PO Box 842282, Los Angeles, California 90073.

SURF'S UP is the name of the German Fan Club magazine and sends out a quarterly mag. Subscription is £3 by airmail. Send cash only to Gene, Postfach 1129, 6081 Blebeshaim, West Germany.

ADD SOME MUSIC is published quarterly, contains album reviews, factual articles and exclusive photos. Send £4 to Don Cunningham, PO Box 10405, Elmwood Connecticut 06210, USA.

WANTED DESPERATELY : Fantastic Baggies LPs - RIDE THE WILD SURF, SURFER'S PARADISE. Will settle for either or both on tape, but prefer albums. Will pay cash or trade BBs/Jan & Dean items. Write to Steve Sutherland, 64 Pecos, Sherman, Texas 75090, USA.

CONVENTION 82: We are planning the Convention for early September this year, more info. next issue.

OTHER NEWS

Postage details from Pierian Press for Brad Elliotts Surf's Up book. Surface mail which will take about ten weeks is \$17.95 for the book plus \$2.00 postage. Airmail, which will take about two weeks is \$17.95 plus \$11.80 postage. Best, and quickest, way of sending the money is with an International Money Order payable to Pierian Press. Meanwhile Compendium Books, 234 Camden High Street, London, NW1, sold out of their initial order of books. They

do have some more on order and are not expecting them until the end of April. Price from Compendium is £10.50 plus 70p for the UK. Overseas must write first. Do not send Compendium money yet, but write an order and you will receive an invoice on first ordered first served basis. Compendium say they cannot remember so many enquiries for a music book before.

Mike Love's second visit to the UK this year resulted in him doing an interview for Capital Radio and you can read an unedited version of that interview in the next issue of STOMP. Mike did some recording with Adrian Baker and during Mike's two visits they layed down the basic tracks for nine songs. I had the pleasure, just before going to print, of hearing what they have done so far, and I was greatly impressed. All the recordings have that summery Beach Boys sound that we have not heard for such a long time. The first song I heard was Sun City, a Surf City rewrite, then a new version of Hawaii with Adrian singing Brian's old parts. The last song cut was DA Doo Ron Ron only had Mike's vocals on it, should sound great when its finished. Then I heard Endless Summer Beach Band, which sounded like the theme to Mike's solo group who might be playing in the UK this year (I sure hope so). Goodtime Summertime Girls had some tricky vocal parts which Adrian said he did not feel comfortable doing, sounded o.k. to me. Summertime Blues was a surprise with a new arrangement of the old Eddie Cochran song worked really well and sounds fresh and not just a tired re-work. Fun is Free, is slower and again should sound great when it is finished. The most impressive song at this early stage was Summertime Music and it will be interesting to see how it compares as all the other songs develop. Final song I was played was American Girls, the slowest song recorded and Adrian thinks it would suit Bruce Johnston's voice better than Mike's, we shall see. None of the recordings are planned for any specific project but Adrian thinks some of them will be used in the California Beach film. We might even get a soundtrack album without a film.

It seems certain that Adrian will produce at least one track on the Beach Boys next album. Other producers approached have been Daryl Dragon, Barry Gibb, Lindsey Buckingham, Gus Dudgeon, Paul McCartney, Milt Okun, Val Garay, Bruce Springsteen, Graham Gouldman and Eric Stewart. How many of them that have accepted is not yet known, but it would be nice if they let the best producer of all produce at least one track. That being Brian Wilson. Some titles mentioned for inclusion are Sweetie written by Brian, Whispering Bells, an oldie which Alan has been working on with former John Denver producer Milt Okun, Elton John's Harmony with Gus Dudgeon producing and Mike would like to cut the oldie Little Bitty Pretty One.

Carl has apparently been rehearsing and is back touring with the group now he has finished working on his second solo album. Carl is heavily featured vocally on Myrna Smith's album. CBS have no plans at the moment to issue a single from Mike Love's album. News from EMI is that PET SOUNDS on the Green Light label is now deleted but is being reissued in a new series called Fame issued through MFP. PET SOUNDS comes out 1st May no. FA 3018. The only other album currently available on MFP is ENDLESS SUMMER MFP 50528. Other albums still available: 20 GOLDEN GREATS, EMTV1, GREATIST HITS, ST 21628, BEST OF VOL. 1, ST20856, GIRLS ON THE BEACH, CAPS 1037, SURFIN' SAFARI, GO 2014, CONERT, GO 2005, LITTLE DEUCE COUPE, GO 2025. All other albums are now deleted. EMI would not give out sales figures for their albums, but they did tell me that 20 GOLDEN GREATS has sold well in excess of 1,000,000 and is one of the best selling TV albums ever. The only plans for EMI release this year is a cassette 25 track compilation. Track listing next issue. They're also considering a 20 GOLDEN GREATS Vol.2 in the future. But alas no reissue for the EPs.

In the latest issue of ADD SOME MUSIC (see adverts) Brad Elliott corrects some of his errors in his SURF'S UP discography. It seems Brian did not sing lead on the Hondells Little Honda which you could tell by listening to it anyway and Dennis was involved with RPM and My Sting Ray by the Four Speeds. Most interesting in ADD SOME MUSIC is a review of some SMILE tapes. During Brad's research he got to hear some of them and talks in great detail about these. So they do exist, but are far from finished according to Brad. Just reading about them makes me green with envy. Tracks reviewed are Do you like worms, Barnyard, Bicycle rider, Can't wait too long, You are my sunshine, Mrs O'Learys cow, also known as Fire, and an untitled instrumental. Brad says he will describe more unreleased songs in future issues. What a lucky guy. Also in ASM during an interview with some US fans Brian says he has written some new songs, "Night blooming jasmine" "Dancing USA" and "City blues". Gidea Park/Adrian Baker's follow up to Lightnin' Strikes is likely to be a version of the Newbeats "Run baby run".

...MIKE